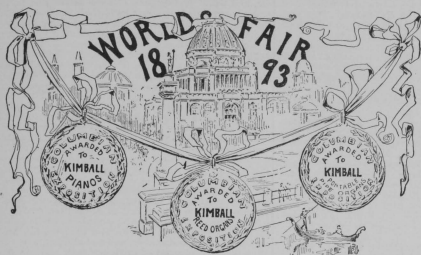


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which do not suit good teachers. Such teachers will find this book just what they want.

They have a very summary way of expressing their disapprobation of recalcitrant opera-singers in Spain. At an opera-house there, recently, one opera was announced; and as the prima donna was taken ill at the last moment, the bill had to be changed. This had happened once or twice before, and the audience determined to give an emphatic expression of its indignation. One act of "The Flying Dutchman" and "Cavalleria Rusticana" were announced as substitutes. But they were never sung. So soon as the curtain went up, there was a storm of hisses and cat-calls. From her boxes there came a shower of small copper coins. The rest of the audience followed this example, and the players in the orchestra were compelled to put on their hats. The director in a rage threw down his baton and left his seat, whereupon the curtain fell. As the subscribers announced their firm intention of treating all unsatisfactory performances in the same way, the police closed the opera-house for several days, during which the impresario took the precaution to reorganize his company. One of the highest royalties of Spain was in the theatre when the disturbance took place, but her presence had no effect on the demonstration by the audience.

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Many and curious are the trials that actor and actress must go through to retain their composure or restrain their laughter when the little accidents to which every stage is heir suddenly decide to occur. Says the "Small Talk" man in the *London Sketch*: I have been discussing some with theatrical friends, and reminiscence has brought to light some that are decidedly mirth-provoking. Perhaps the funniest occurred to a prominent tenor when he was singing with the Carl Rosa Opera Company not very long ago. "Lohengrin" was being presented, and the last act was in progress: the Swan was preparing for the return to the Salvat Mountains, as though unconscious of impending transformation, the Knight of the Grail was preparing to take his vocal *coup*, when a telegraph boy walked on the stage, with his back to the audience, and went up to the tenor with the familiar envelope. The singer grasped it, the boy walked off quite unconscious of his surroundings, and the titlers among the audience were mercifully few and far between. Perhaps in the moment of their amusement a fear lest the wire should bring bad news kept most people silent. The curious part of the incident lay in the fact that the telegraph boy did not know he was on the stage. Had he looked behind him, his confusion would have made matters infinitely worse; and, as things were, the situation was bad enough.

Music is the direct mediator between the spiritual and the sensual life. Although the spirit may not be master of that which it creates through music, yet it is blessed in this creation, which, like every other creation of art, is mightier than the artists.—*Reichenow*.

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THE "FALSETTO."

"Falsetto is the remains of a voice, a portion of which has been worn away," says a writer in the *Nineteenth Century*, and the wrongly-produced portion is not the falsetto itself, as is commonly supposed, but that portion known by the name of "chest voice." Signor Garcia, in his "Hints on Singing," says that falsetto is a remnant of the jargon of professional throat singers, who, in singing, are quite unaware of it. But it is not the whole truth. Falsetto is not only a remnant of the boy's voice, but it is also singing a somewhat differently-produced voice. Moreover, in every case where it exists as a separate register, it is the only rightly-produced voice.

"That the theory of voice-production which this view involves is a strange and startling theory to propound is not to be wondered at, for it is a theory forward some strange and startling facts, and these facts cannot, I believe, be accounted for by any other theory. Nor is it a strange thing, since the same facts appear to me, they are not the only ones of which the theory may be supported. Others may be noted which point faintly, the same direction. There are many mutes whom who had good voices when they were boys, but have anything but good voices now. These mutes have a good recollection of the kind of voice which they formerly used when they sang soprano as children, and are well aware that, whatever were the mechanical means by which it was produced, the result was a good voice, exactly the same as that which they would now employ if they wished to produce the voice now called falsetto. In other words, they are fully conscious of the fact, already referred to, that the falsetto of their present voice is the remains of their former soprano voice, while the voice which they now use both in speaking and in singing is obtained by a mode of production which was not natural to them as children, but was acquired, singing a somewhat change from boyhood to manhood. Some boys undoubtedly acquire the power of producing the so-called chest voice at an earlier period than others, they are not usually the boys who have good soprano voices. I think I may safely say, with regard to really good boy sopranos, that while a few of them may use this chest voice as a soprano voice, more of the best among them do not use it at all. It is a mode of production about which they know nothing and of which they are quite unconscious. In the case, I would ask the anatomist and the physiologist what is there about the mechanism of the larynx to show that when the larynx is used in this manner he should change his mode of production for the whole, or nearly the whole, of his voice? Is there any difference in the mechanism of the larynx when muscular action is concerned, between the larynx of a boy and the larynx of a man? If so, all the books that I have studied have failed to give me an answer. If not, that it increases greatly and rapidly in size at the age of puberty is, of course, well known. But if the mechanism continues the same, why should the mode of production be changed? If a boy, by employing certain muscles of his larynx in a certain way, develops a good voice, it is surely in accordance with the laws of nature, and he should continue, as he grows into manhood, to use these same muscles in the same way with the same satisfactory result.

"Now, my contention is that the men singers who possess the best voices did develop them in this way. They may not use the chest voice, but the laws of nature certainly do not; but that is the consequence of the training they have received, training which did not commence until they were grown and had completed their development. It is a curious confirmation of this view that if you ask these men about their voices, if you inquire what is the difference as regards production between the voice which they possess now and that which they possessed when they were boys, they will tell you that they are not conscious of any difference. Most of them will not have any clear recollection of their former voice, or of the kind of feeling they had in producing it, and they will tell you that they are who is, they will declare to you that his voice merely became gradually lower in pitch and heavier in quality, and that he was singing the same mode of production now as he used then.

"It must not be assumed that, if this theory be true, every adult male singer who is being taught on any of the recognized methods of the present time is of necessity trained wrongly. That large numbers of singers are being trained wrongly there can, I think, be little doubt. Indeed, it is a common observation. Some teachers, however, like some preachers, are better than their creed, and while they are wrong in theory, they are sometimes right in practice."

Pietro Mascagni has received ten thousand dollars from the Managers of the Covent Garden Theatre, London, for the right of producing for the first time on any stage his new Japanese opera "Iris."

KUNKEL POPULAR CONCERTS.

The Sunday Afternoon Kunkel Popular Concerts, which close on the 23rd ult. They will be followed by a series of Four Grand Evening Concerts, which will be given on Sunday, May 2nd, Monday, May 3rd, May 5th, Sunday, May 9th, and Wednesday, May 12th.

The success of the concerts has been unequalled from the close of the season, and the attendance, drawing a crowded attendance. The Evening Concerts will be a fitting close to the season's splendid work.

Fifty-eighth Kunkel Popular Concert, Sunday afternoon, April 4th: 1. Piano solo—Sonata, op. 31, No. 3, in E flat, Beethoven; (c) Allegro, (b) Scherzo, (d) Trio, (e) Menuetto, (f) Moderato, (g) Waltz, (h) Finale, presto con fuoco; Mr. Charles Kunkel. 2. Song—1. Dream, Schütz; Miss Katherine Kunkel. 2. Song—Zigeuner, Zigeuner; Miss Katherine Kunkel. 3. Song—The Girl, Signor G. Parisi. 4. Piano duet—Overture Massiniello (Auber), Grand Paraphrase du Concert, Melotti; Messrs. Charles Kunkel and Paul Mori. 5. Song—Yes, I Love You, Stults; Miss Katherine Kunkel. 6. Violin solo—(a) Bridal Procession, Kemper. 7. Grand Polka—(a) Grand Polka, Fritsch. 8. Song—Signor G. Parisi. 9. Piano duet—To the Chase, Mori, (Grand Descriptive Galop); Messrs. Charles Kunkel and Paul Mori.

Fifty-ninth Kunkel Popular Concert, Sunday afternoon, April 11th: 1. Piano solo—Sonata No. 2, op. 2, in A major, Beethoven; (c) Largo appassionato, (d) Finale—Rondo, grazioso; (e) Moderato; (f) Song—Still as the Night, Bohm; Mr. Charles Kunkel. 3. Song—Nearer, my God, to Thee, Holden; Miss Villa Hereford. 4. Violin solo—6th Air Varié, DeBussy; Miss Alice Layton. 5. Song—Altogether, behold those Glances (Il Trovatore) (sung in German); Verdi; Mr. D. Wenner. 6. Song—In the Garden, Miss G. Parisi. 7. Song—The Girl, Signor G. Parisi. 8. Piano duet—Overture Massiniello (Auber), Grand Paraphrase du Concert, Melotti; Messrs. Charles Kunkel and Charles Jacob Kunkel. 9. Violin solo—(a) Brabant, Fritsch. 10. Song—Childhood (Martha) (sung in German), Fletow. 11. Song—D. Wenner and Charles Hein. 12. Piano duet—From the Forest, Fritsch; Messrs. Charles Kunkel and Charles Jacob Kunkel.

Sixtieth Kunkel Popular Concert, Sunday afternoon, April 18th: 1. Piano duet—Il Trovatore (Auber), Fritsch; Messrs. Charles Kunkel and George Kuzinger. 2. Violin solo—Fantasia Caprice, op. 11, Vieuxtemps; Mr. R. J. Gebhard. 3. Song—The Girl, Signor G. Parisi. 4. Song—The Girl, Signor G. Parisi. 5. Song—The Girl, Signor G. Parisi. 6. Song—The Girl, Signor G. Parisi. 7. Song—The Girl, Signor G. Parisi. 8. Song—The Girl, Signor G. Parisi. 9. Song—The Girl, Signor G. Parisi. 10. Song—The Girl, Signor G. Parisi. 11. Song—The Girl, Signor G. Parisi. 12. Song—The Girl, Signor G. Parisi.

Sixty-first Kunkel Popular Concert, Sunday afternoon, April 25th: 1. Piano solo—Sonata (Beethoven), op. 27, No. 1, in E flat, Beethoven; (c) Andante, (b) Allegro molto e vivace, (c) Adagio con espressione, (d) Allegro vivace; Mr. Charles Kunkel. 2. Song—The Girl, Signor G. Parisi. 3. Song—The Girl, Signor G. Parisi. 4. Song—The Girl, Signor G. Parisi. 5. Song—The Girl, Signor G. Parisi. 6. Song—The Girl, Signor G. Parisi. 7. Song—The Girl, Signor G. Parisi. 8. Song—The Girl, Signor G. Parisi. 9. Song—The Girl, Signor G. Parisi. 10. Song—The Girl, Signor G. Parisi. 11. Song—The Girl, Signor G. Parisi. 12. Song—The Girl, Signor G. Parisi.

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There is a beautiful and suggestive story told of an old musician and his pupil, which we can all afford to take to heart. "Why," asked the master, "have you come back to me to Bologna, where you are the most accomplished singer in the world?" "Because," answered the pupil, "I feel that I have not yet fairly begun to know how to sing." "Why," retorted the master, "that is what none of us will ever know in this world; for when we are young we have the voice, but not the art, and when we are old we have the art, but not the voice."

A certain sort of music seems to have existed in all countries and at all times. Even instrumental music is of a very early date. Representations of the instruments used in music have been found in tombs. The music of the Hebrews is supposed to have had a definite rhythm and melody. The Greeks, too, had music, and the Romans, too, studied the mathematical proportion of sounds. Their music, however, was but poetry sung, a sort of musical recitation or intoning, in which the words were necessary. The Romans, however, borrowed their music from the Etruscans and Greeks, and had both stringed instruments and wind instruments.—Dr. Chambers.

IS GRAND OPERA NATURAL?

Addison laid down the rule that nothing that was not nonsense was capable of being well set to music, and while feeling has changed since his day, there is considerable doubt as to the "naturalness" and legitimacy of grand opera as a form of entertainment. German opera is an attempt to overcome this prejudice, but Italian opera frankly accepts the fact, and is a more successful result. One of these questions is found in an excellent article in the *Boston Transcript*, from which we quote:

"And, as a slight digression, we may say that its enemies, one of the most frequent is that it is unnatural—that all propriety is outraged by this conjunction of the human and the inhuman. People do not fight and murder each other, it has been said (though possibly they may make love to each other), they do not quarrel and murder, and there is something grotesque and positively ludicrous in the union of things so incongruous. Hence, Schlegel called opera 'a fairy world, not people'—well men but by a singular kind of singing creatures. Regarding the opera only as a species of drama, it is full of absurdities. What can be more ridiculous than a mortal on a battle-field giving orders in song, or a warrior expiring his last breath in trills, and shakes, and melodious quavers? Who that is weary of life and blood, even though an amateur in music, would be so foolish, just as he was about to shuffle off this mortal coil, to pour out such a stream of music as this:

"'Gates of glory a winding bout
Of sweetest sweetness long drawn out!'"

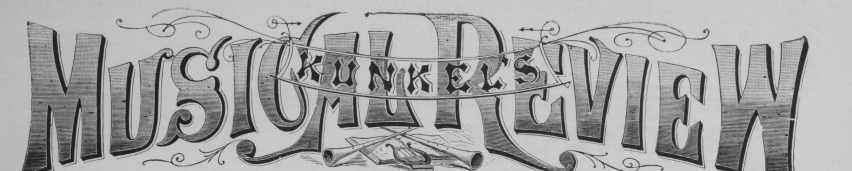
"Think of a love sick cavalleri, in a burst of indignant jealousy, challenging a rival to mortal combat in strains 'as musical as Apollo's lute.' Fancy to yourself a man like Otello stalking impatiently about the stage—raging like a lion, and evidently going to the point of madness—then, all of a sudden, he gets coldly turning toward the audience, adopting an attitude, and modulating the whirlwind of his passion into a series of musical phrases, some of the most sublime and the ridiculous in a more ridiculous juxtaposition? It has been well said that in Shakespeare's plays, when a person is sold of his reason, he is made to utter words that are dumb with horror or given vent to his agony in some brief, passionate exclamation—while it is all true to nature. In the opera, however, he would be as musical as a dying swan."

"To all these criticisms the friends of the opera have answered that the human element is not the child of passion, must inevitably, they say, take a dramatic form. Is it not the most natural thing in the world that the joy and the grief of a person should seek its utterance in words, and that the expression of which music affords? Even in the very rudest states of society the merry, the droll, the burlesque, and the pathetic are expressed in song, and the voice, hence, have their music. Why, then, should not cultivated states of society have a cultivated music, the product of the highest art to which society has attained? Such music would naturally be associated with a story, a plot, with incident, character, scenery, and the whole of a dramatic action, and not dramatic. Hence, we have the opera, which is simply the form which the drama assumed among a musically and poetically people."

As to the absurdity of persons singing their love, grief, anger, or despair—laughing or crying in sharps and in flats, in major or in minor—this is a question of taste, and not of nature. Does she not hear her strong emotions? Does not expression, the very moment it becomes passionate, have cadence, and are not the cadences of the voice natural? It is not to insist that the blank verse of Shakespeare? What man in actual life ever gives utterance, even in his most passionate moments, to such music as that of Hamlet's or Otello's speech? Yet is not that the genuine language of passion? In the melodies of the human voice, the language of passion, nature is carried out of the region of the actual into the region of art, and in the region of art the musical utterance of nature is not more strange than the utterance of nature in the region of nature. The expense of the opera, it is owing largely to the fact that the taste for operatic music is not more widespread than the taste for the fact that its fastidious and exacting patrons demand the most world-renowned singers, with large and costly orchestras and choruses, and that the opera is a form of music, and other accessories, which must inevitably necessitate a large outlay of money."

The fragment of an opera begun by Wagner in 1842, and called *Die Hochzeit*, has been purchased by an English woman for \$500.

As the result of investigations as to the number of words that constitute the vocabularies of different classes, it has been found that a laborer has 10,000 words; a business man, 1,000; an ordinary writer from 2,000 to 3,000; Milton used 8,000 words; Shakespeare 15,000, of which 300 were used but once.



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THOMAS M. HYLAND, . . . EDITOR.

MAY, 1897.

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MISSOURI STATE M. T. A.

The second annual meeting of the Missouri State Music Teachers' Association will be held June 16, 17 and 18, at the charming resort, Perte Springs, just out of Warrensburg. There is a large convention hall there, and the place offers every attraction to visitors—a fine hotel, mineral waters, bath, lake, &c. &c. The hotel and the railroads are offering great reductions, and a large attendance is expected from all over the state. The first meeting at Sedalia last year proved a decided success, and it is anticipated that the coming one will surpass it in every way. Every effort is being made to secure some of the finest musicians in the state for the programmes. A string quartette from St. Louis will furnish chamber music, and there will be piano and song recitals, evening miscellaneous concerts, general discussions on musical subjects of importance, and opportunity for friendly intercourse between the musicians represented at this state gathering. It is hoped all towns of importance will send a large delegation to the meeting, and thus both give and receive profit and pleasure. The educational influence of such an association on the musical development of our state is incalculable, and all earnest-hearted, progressive musicians should be glad and proud to lend a helping hand, regardless of personal considerations, to further such a grand cause. There will also be a program, as before, consisting of worthy Missouri composers, and, as last year, this will doubtless prove one of the most interesting of the series.

JOHANNES BRAHMS.

The death of this eminent symphonist, in Vienna, on April 3, removes one of the great masters and leaves an exchange, but two names, that are accepted by all the world as followers on the line of musical development and verve, to wit, Saint-Saens and Debussy.

Whether Brahms fully realized the prophecy made for him by Robert Schumann, who introduced him to the musical world in trumpet tones, is a matter which will be solved in all probability in a year or two, and when the quality of his genius has been fully grasped by those competent to form an estimate of

it. While his symphonies never achieved in America the popularity accorded the work of the older masters, it can not be denied that the reason thereof was in a great measure to the mental caliber of the conductors who attempted to interpret him. Hans von Bulow, with his keen, analytical mind, did more in one or two notable readings of a Brahms symphony to settle the question as to the question as to the master's place in the musical hierarchy than all the others who signally failed to comprehend him.

That the deceased composer was pre-eminent among living composers for the definite nature of his speciality, is too clear for argument. With an affinity for Schumann and the opposite for Wagner's individual dramatic genius, he unobtrusively stood alone in his intensity of harmony and modulation. Between himself and Wagner there was, and is, an impassable gulf, the one dramatist, the other especially independent of drama, and standing upon systematic principles of musical form. He never allowed himself to be diverted from his main idea in spite of all the wealth of episode and secondary thoughts always at his command, but restrained from clouding his in the final thought. His music possesses an ideal logic which subordinates all ideas of beauty to its expression, and this seemed to be one reason why the general public and conductors have not been able to get the full measure of his work without yielding anything lasting or substantial. They have not appreciated his earnestness and abstraction from external things, as they will when he is better understood and more successfully interpreted.

Brahms' genius extended over a wide range of musical expression apart from the dramatic department. He excelled in chamber music, chorals and symphony measures, and his sacred songs, particularly his Op. 45, the German Requiem, for solo, chorus and orchestra, has been declared to be a masterpiece. Turning from that funeral music which is essentially sombre in many of its parts, but which brings out the joy of a soul at sight of its immortality, to his ballads and rhapsodies, one is amazed at the variations of moods in a spirit that conquers music and with a technique of the most marvelous technique, combined with intellectual qualities aimed to demonstrate the strength of his musical consistency. To him the pianoforte was a medium of intellectual expression, though sometimes it seemed as if he regarded technical executions as a secondary, casual matter, only to be noticed incidentally. From the spirit of his genius, the spirit of his music, to expand more and more as the spirit of the age overtakes him, for he was far in advance of ordinary appreciation, and in respect he may be said to be a true exponent of the music of the future and the peer of Wagner and his dramatic paragon, but, as already said, these two men occupied opposite sides of an impassable gulf and there can be no comparison between them.

In the Victorian Era Exhibition in London, to celebrate the sixtieth anniversary of Victoria's accession, the drama is to be appropriately represented on the largest stage in the world, that of the Empire Theatre having been set aside for the purpose, a space three hundred and fifteen feet long and one hundred feet deep being thus secured. On this immense stage seven ordinary ones are now being constructed, two of which are capable of holding set scenes which could only be shown in a theatre on a stage, for instance, such as that of Drury Lane, while the remaining five stages are all so large that they can adequately represent any scene of the people space is provided for the exhibition of scenic and architectural models, for all kinds of stage sets, and for the storage of costumes, and for the storage of costumes, and all other articles illustrating the history of the English stage during the last sixty years. One of the specialties of the exhibit will be a large set scene representing the complete workings of the stage from behind the footlights.

CITY NOTES.

James M. North, the popular vocal teacher, has providentially recovered from an accident that threatened the loss of his right eye. This will be good news to his many friends. Mr. North has resumed his classes at his studio, 9144 Olive street.

Miss Cora Fish, assisted by some of her pupils, and **Miss Helen T. Hill**, violinist, and **Miss Jane Good**, pianist, gave a piano recital recently at 3128 School street.

Miss Charlotte H. Hax Rosatti has located her studio at 134 Lafayette ave. Miss Hax Rosatti is meeting with commendable success in her work and numbers among her pupils Mr. Egmont Froehlich, Jr.

Mrs. Nellie Allen Percip played at a recent recital of the Enterpe Club at Kansas City and scored a great success. The local press commended her playing in terms of high praise.

Edward H. Blosser is now located in the Laclede building, Fourth and Olive streets, where he has fitted up a cozy studio for the reception of his pupils.

Miss Vera Schlueter, pupil of Mrs. Nellie Strong Stevenson, assisted by **Miss Adah**, **Bach**, soprano, gave a piano recital at 3631 Olive street, on the 24th ult. Miss Schlueter's rendition of the program, aroused a great deal of enthusiasm, and showed marked individuality and artistic freedom. Her memory and technique were accurate and thoroughly reliable. Miss Schlueter is but 18 years of age, and has been studying with Mrs. Strong Stevenson for some time. She is an ambitious and deserving student. Miss Black's singing was, as always, thoroughly enjoyed.

Eugenia Williamson, B. E., and some of her advanced pupils in Elocution and Delsarte Physical Culture, gave the *Sepulchral Soiree* at Pickwick theatre on the 13th ult. The programme included Delsarte attitudes, readings, recitations, vocal and instrumental music, and a "Marble Dream" in which a large audience present enjoyed one of the best treats of the season, and recognized, with enthusiasm, the splendid work of Miss Williamson and her pupils.

Miss Antoinette Trebelli arrived recently in San Francisco from Australia for a rest before beginning an American concert tour. She has just completed a tour of Cape Colony, Natal, the Transvaal, Tasmania, South Australia, New South Wales, Queensland and New Zealand. Miss Trebelli's number was one of the best known opera singers ever heard in New York.

John Philip Sousa is engaged with Charles Klein upon an operetta, called "The Bride-Eldest."

Sir Arthur Sullivan is to receive \$10,000 for the new ballet he has composed for the Alhambra, London.

Beginning next season, the Khedive's theatre at Cairo will give operas only in Italian. Four years ago the majority in favor of French troupes was ninety. This year Italian was preferred by the subscribers by one vote.

The "Flying Dutchman" has recently been put in rehearsal at the Opera Comique, Paris, and Felix Mottl, of Carlsruhe, has been engaged to conduct the opera, which will be given in German.

A tablet will be placed on the house near Lacorne where Wagner lived during the sixties. The inscription is: "In this house lived Richard Wagner from April, 1866, to April, 1872. Here he finished the 'Meistersinger,' 'Siegfried,' 'Gotterdammerung,' 'Kaisermarsch,' and 'Siegfried Idyll.'"

The secret of Liszt's success as a pianist was his incessant industry. For many years he was wont to practice ten hours daily.

The *Woman's Medical Journal* contains the following, by Robert L. McCall, M. D., Medical College of Ohio, Cincinnati, now residing at Hamersville, O.:

"If there is any one drug that can be made to answer every need of the physician, for the correction of the multitudinous disturbances of innervation that occur in the various diseases he is called upon to treat, that one is antikamnia.

"My confidence in it is so well established that I have only words of praise. Independently of other observers, I have proved to my satisfaction its certain value as a promoter of parturition, whether it is delayed, or complicated, and its effectiveness in controlling the vomiting of pregnancy. In cases marked by unusual suffering in second stage, pains of a galling sort, frequent or separated by prolonged intervals, accompanied by nervous rigors and mental forebodings, one or two tablets of five grains each, of antikamnia, promptly change all this.

"If there is a 'sleepy uterus,' antikamnia and quinine awake every energy, muscular and nervous, and push labor to an early safe conclusion. Indeed, in any case of labor small doses are helpful, confirming efforts of nature and shortening duration of process.

"I have just finished treatment of an obstinate case of vomiting in pregnancy. A week ago the first dose of antikamnia was given; nervous excitement, mental worry and gastric intolerance rapidly yielded. This case was a typical one, and the result is clearly attributable to the masterful influence of this preparation."

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THE STANDARD BEARER.

March.

Notes marked with an arrow must be struck from the wrist.

March time. ♩ = 112.

CARL SIDUS.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also some handwritten-style annotations above the notes, possibly indicating fingerings or phrasing. The bass staff includes chord symbols like G, C, and F.

A musical score for a piece titled "N. B." in 2/4 time. The score is written for piano (p) and features a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece is divided into two main sections, labeled "1." and "2.". The first section (1.) consists of two measures, and the second section (2.) consists of four measures. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and the initials "N. B." below the staff.

N. B.

N. B.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. There are also some handwritten annotations in the original image, such as '5' and '4' above the first two notes of the melody, and '1' and '2' above the first two notes of the bass line. The score ends with a double bar line and a repeat sign.

N.B. Heed carefully change of fingering.

1673-3

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(Key of C)

or

N.B.

1. 2.

N.B.

(Key of F)

Trombone solo.



LE REVEIL D'AMOUR.

(LOVES AWAKENING.)

Valse de Concert.

Moritz Moszkowski.

Tempo di Valse $\text{♩} = 80$.

The musical score is written for piano and voice. It begins with a tempo marking of 'Tempo di Valse' and a metronome indication of 80 beats per minute. The key signature has two sharps (F# and C#). The score is divided into five systems. The first system shows the piano introduction with arpeggiated figures in the right hand and a simple bass line. The second system continues the piano part with a 'cres.' marking. The third system introduces the vocal part with a 'Cantabile' tempo change and a 'f' (forte) dynamic. The fourth and fifth systems continue the piano part with various 'Ped.' (pedal) markings and a 'rit.' (ritardando) marking. The score concludes with a final piano cadence.

1441-10

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a tempo.



Musical score for piano, page 4. The score consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The music features various musical notations, including notes, rests, and dynamic markings. The first system includes a 'Ped.' marking. The second system includes a 'Ped.' marking. The third system includes a 'Ped.' marking. The fourth system includes a 'Ped.' marking. The fifth system includes a 'Ped.' marking. The sixth system includes a 'Ped.' marking. The score is numbered '4' in the top left and '1441-10' at the bottom right.



Pod

Ped

Pod.



Risolto.

ff

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

Ped.

a tempo.

ossia.

p

a tempo.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

First system of musical notation, measures 1-4. Treble and bass staves. Treble has triplets and slurs. Bass has chords and a "Ped." marking. Dynamics include "p" and "f".

Second system of musical notation, measures 5-8. Treble and bass staves. Treble has slurs and a "rit." marking. Bass has a "Ped." marking.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble has a "a tempo." marking. Bass has a "Ped." marking.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble has slurs. Bass has a "Ped." marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble has slurs. Bass has a "Ped." marking.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble has slurs. Bass has a "Ped." marking.



First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music begins with a forte (*f*) dynamic, followed by a crescendo leading to a fortissimo (*ff*) section. A long, sweeping melodic line in the right hand is marked with a slur and a breath mark. The left hand provides a rhythmic accompaniment. A pedaling instruction "Ped." is located below the first measure of the left hand.

Second system of the musical score. It continues the melodic line from the first system. A tempo change to "a tempo." is indicated above the staff. The dynamics include fortissimo (*f*) and fortissimo piano (*ff. p.*). Pedaling instructions "Ped." are placed below the left hand in several measures.

Third system of the musical score. The melodic line continues with various ornaments and slurs. Pedaling instructions "Ped." are placed below the left hand in several measures.

Fourth system of the musical score. The melodic line continues with various ornaments and slurs. Pedaling instructions "Ped." are placed below the left hand in several measures.

Fifth system of the musical score. The melodic line continues with various ornaments and slurs. Pedaling instructions "Ped." are placed below the left hand in several measures.

Sixth system of the musical score. The melodic line continues with various ornaments and slurs. Pedaling instructions "Ped." are placed below the left hand in several measures.

11

First system of a musical score in G major (one sharp). The right hand features a complex melody with triplets and sixteenth notes. The left hand provides a steady accompaniment. Pedal points are indicated below the bass line.

Ped. * Ped. * Ped. * Ped. *

Second system of the musical score. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. Pedal points are marked.

Ped. * Ped. * Ped. * Ped. * Ped. *

8-----

Third system of the musical score. The right hand has a more active role with slurs and accents. The left hand accompaniment includes a section marked *ffz con foraa.* Pedal points are indicated.

Ped. * Ped. * Ped. Ped.

rit. *Andato*

Fourth system of the musical score. The tempo is marked *Andato* and the dynamics are *rit.* The right hand features a series of chords and eighth notes. The left hand accompaniment is steady. Pedal points are marked.

* Ped. Ped. * Ped. * Ped. * Ped. * Ped. *

8----- 8----- *Presto*

Fifth system of the musical score. The tempo is marked *Presto*. The right hand has a more active role with slurs and accents. The left hand accompaniment includes a section marked *ffz*. Pedal points are indicated.

Ped. * Ped. * Ped. * Ped. * Ped. *


8-----

Sixth system of the musical score. The right hand features a series of chords and eighth notes. The left hand accompaniment is steady. Pedal points are marked.

Ped. * Ped. * Ped. * Ped. * Ped. *

FEEN REIGEN.

(GATHERING OF THE FAIRIES.)

Con fuoco.  - 126

s/om/i/.

The musical score consists of six systems, each with a treble and bass staff. The key signature has two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "cres.", "ff", and "Ped.". The piece is in a key with two sharps (F# and C#).

System 1: Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff has a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4, 5). Dynamic markings include "cres." and "Ped.".

System 2: Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamic markings include "cres." and "Ped.".

System 3: Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamic markings include "ff" and "Ped.".

System 4: Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamic markings include "Ped.".

System 5: Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamic markings include "cres." and "Ped.".

System 6: Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment. Dynamic markings include "ff" and "Ped.".

First system of the musical score. The right hand features a continuous eighth-note pattern with various fingering numbers (1, 2, 3, 4, 5) above the notes. The left hand plays a bass line with notes and rests. Dynamics include *cres.* and *f*. Pedal markings are present below the left hand.

Second system of the musical score. The right hand continues with eighth-note patterns and includes some sixteenth-note passages. The left hand has a more active bass line. Dynamics include *f*. Pedal markings are present.

Third system of the musical score. The right hand has a dense texture of sixteenth notes. The left hand features a melodic line with slurs. Dynamics include *dim.* and *f*. Pedal markings are present.

Fourth system of the musical score. The right hand plays a rapid sixteenth-note passage. The left hand has a bass line with some chords. Dynamics include *p* and *f*. Pedal markings are present.

Fifth system of the musical score. The right hand continues with sixteenth-note patterns. The left hand has a bass line with some chords. Dynamics include *p*. Pedal markings are present.

Sixth system of the musical score. The right hand plays a sixteenth-note passage. The left hand has a bass line with some chords. Dynamics include *f*. Pedal markings are present.

5 3 4 2 3 1 2 1 3 1 4 2 5 3 4 3 1

f

cres *cen* *do*

Ped. *Ped.*

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 2/4 time, key of D major, and consists of 16 measures. It features a piano (p) and a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes a crescendo (cres.) and a decrescendo (decres.) marking. The piece ends with a double bar line and a repeat sign.

Musical score for "The Wind" by Maurice Strakosky. The score is in 2/4 time, key of D major (two sharps), and features a piano (p) and forte (ff) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece includes a "Pod." (Poder) section marked with a star and a "ff" section. The score ends with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains two measures of music. The second system consists of two staves: a treble staff and a bass staff, both with a 2/4 time signature. The third system also consists of two staves: a treble staff and a bass staff, both with a 2/4 time signature. The music is written in a simple, folk-like style with a mix of eighth and sixteenth notes. There are some annotations above the notes, such as 'A 2', '3 2', 'A 1', '4 2', '5 3', '4 2', and '4 2', which likely refer to fingerings or specific musical techniques. The piece ends with a double bar line.

Musical score for "The Rose Tree" in 3/4 time, key of D major. The score is written for piano (p) and includes fingerings and articulation marks. The melody is in the right hand, and the accompaniment is in the left hand. The piece consists of 12 measures.

Musical score for "The Merry Widow" (No. 1). The score is written for piano (p) and includes a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked with a forte (f) dynamic. The score is divided into measures, with some measures containing multiple notes and rests. The piece concludes with a final chord.

WIEGENLIED.

BERCEUSE. ~~~~ CRADLE SONG.

W. G. Graham

Andante. ♩ 108.

Cantabile.

Pedal.

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[illegible]

Grandioso.

Handwritten musical score for 'The Rose Tree'. The score is written on two systems of staves. The first system includes a treble staff with a melody and a bass staff with a bass line. The second system continues the melody and bass line. The music is in 2/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. The title 'The Rose Tree' is written at the top of the first system.

[illegible]

8

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The accompaniment consists of chords and single notes. The score is numbered '8' at the beginning.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a star and a key signature change to one flat. The vocal melody is marked with a star and a key signature change to one flat. The piano accompaniment is marked with a star and a key signature change to one flat. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a star and a key signature change to one flat. The vocal melody is marked with a star and a key signature change to one flat. The piano accompaniment is marked with a star and a key signature change to one flat.

8.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. The melody includes a triplet of eighth notes and a series of eighth notes. The bass line includes a triplet of eighth notes and a series of eighth notes. The score is marked with a '2.' above the first measure of the melody.

8

First system of a piano piece. The right hand features a complex, rapid sixteenth-note pattern with many fingerings indicated above the notes. The left hand plays a steady eighth-note accompaniment. The system concludes with a repeat sign.

8

Second system of the piano piece. The right hand continues with dense sixteenth-note textures, including some triplet markings. The left hand maintains its eighth-note accompaniment. The system ends with a repeat sign.

8

Third system of the piano piece. The right hand's sixteenth-note passages are interspersed with chords. The left hand's accompaniment continues. The system concludes with a repeat sign.

8

zephyroso.
pp

Fourth system of the piano piece. The right hand features a continuous, flowing sixteenth-note melody. The left hand plays a simple eighth-note accompaniment. The system ends with a repeat sign.

Fifth system of the piano piece. The right hand has a more melodic line with some rests and slurs. The left hand continues with eighth-note accompaniment. The system concludes with a repeat sign.

PHILOMEL.

POLKA BRILLIANT.

Tempo di Polka. ♩ = 112.

Secondo.

Charles Kunkel.

First Ending. *f* *Primo.* *Primo.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped.

crce.

Ped. *Ped.*

PHILOMEL.

3

POLKA BRILLIANT.

Charles Kunkel.

Tempo di Polka. ♩ - 112.

Primo.

The musical score is written for piano and consists of four systems of music. The first system includes a section marked "Giucoso." and features a variety of musical notations such as slurs, accents, and fingerings. The second system includes a section marked "Ped." and features a variety of musical notations such as slurs, accents, and fingerings. The third system includes a section marked "Cresc." and features a variety of musical notations such as slurs, accents, and fingerings. The fourth system includes a section marked "Ped." and features a variety of musical notations such as slurs, accents, and fingerings.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. Bass staff has a mezzo-forte (*mf*) dynamic. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. Bass staff has a mezzo-forte (*mf*) dynamic. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a mezzo-forte (*mf*) dynamic. Bass staff has a mezzo-forte (*mf*) dynamic. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a forte (*f*) dynamic. Pedal markings are present below the bass staff. The system concludes with two endings, labeled 1. and 2.

8

f *mf* *f*

Ped.

8

f

or this.

l. h.

8

mf *f*

Ped.

8

ff *f*

Ped.

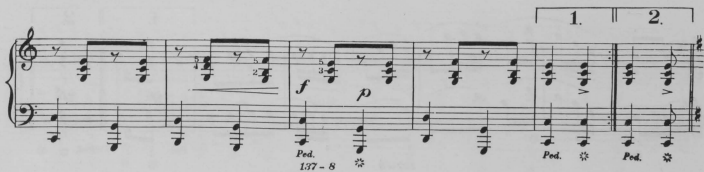
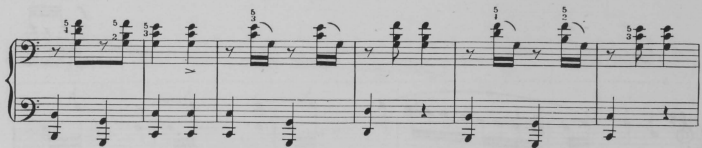
8

f *ff*

Ped.

1. 2.

177 - 8



8.....

First system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 2, 2, 2, 2, 3, 4, 2, 3, 4). Bass staff has a supporting line with slurs and fingerings (5, 3, 5, 2, 4, 2, 5, 3, 5, 2). Dynamics: *p*.

8.....

Second system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 3, 2, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4). Bass staff has a supporting line with slurs and fingerings (4, 3, 5, 3, 5, 3, 4, 2, 5, 3, 4, 2, 5, 3, 4). Dynamics: *p*.

8.....

Third system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 4, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4). Bass staff has a supporting line with slurs and fingerings (5, 3, 5, 2, 4, 3, 5, 3, 5, 2, 4, 3, 5, 2, 4). Dynamics: *f*. Pedal marks: Ped. ♯, Ped. ♯.

8.....

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1). Bass staff has a supporting line with slurs and fingerings (5, 3, 5, 2, 4, 3, 5, 2, 4, 3, 5, 2, 4, 3, 5, 2). Dynamics: *ff*, *p*. Pedal marks: Ped. ♯, Ped. ♯.

8.....

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2). Bass staff has a supporting line with slurs and fingerings (4, 5, 4, 3, 5, 4, 3, 5, 4, 3, 5, 4, 3, 5, 4, 3). Dynamics: *f*, *p*. Pedal marks: Ped. ♯, Ped. ♯, Ped. ♯.

13

Primo.

Primo.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff has a harmonic accompaniment. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamics include *fz*. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment. Dynamics include *f* and *fz*. Pedal markings are present below the bass staff.

First system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *f* and *p*.

Second system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *f* and *sf*.

Third system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *mf* and *f*.

Fourth system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *f* and *ff*. The text "or thus." is written above the bass staff.

Fifth system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *ff* and *mf*.

Sixth system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *f* and *ff*.

LIST! THE NIGHTINGALE.

3

(HORCH, DIE NACHTIGALL.)

Translation by H. Hartmann.

W. D. Armstrong.

Andante. ♩ 152.

Cantabile.

Horch, horch! die
List! list! the

Nach - ti - gall! Ju - bend singt sie thr Lie - bes - lied - Durch
night - in - gale Sweet - ly sing - ing his hymn of love Hark! hark! o'er

Berg..... und Thal Tönt das Ech - o, durch Flur..... und Ried
hill..... and dale Songs are ech - o - ing from..... the grove.

1452 - 3

Und weck - et froh in meiner
Thy voice a wakes with in my

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Brust Ge - dan - ken
breast. The pur - est

Ped. Ped. Ped. Ped. Ped.

sü - sser Lie - bes - lust, Ge - dan - ken sü - sser Lie - bes - lust
thoughts it e'er pos - sess'd, The pur - est thoughts it e'er pos - sess'd.

Ped. Ped. Ped. Ped. Ped. Ped.

Horch, horch die Nach - ti - gail! Ju - beind singt sie ihr Lie - bes - lied.
List! list! the night - in - gale Sweet - ly sing - ing his hymn of love.

Ped.

Horch, horch! Durch Berg..... und Thal Tönt das Ech - o, durch
 Hark! hark! o'er hill..... and dale Songs are ech - o - ing

Flur..... und Ried. Horch auf der Nacht - i - gall sü - - ssen
 from..... the grove. List to the night - in - gale's sweet - - est

Sang, Horch auf der Nacht - i - gall sü - - ssen Sang.
 song, List to the night - in - gale's sweet - - est song.

1453 - 3

POSITIVISM IN MUSIC.

After everything has been said relating to the qualities of music, when every opinion has been given by artists, virtuosos, amateurs, and those who have no conception of music, but who please in certain strains and displeased with others, the whole question resolves itself into one of personal appreciation, individual opinion.

The ideas of music to every individual conjures up in his own mind are as various, says the *American Art Journal*, as those respecting painting, love, hell, lion, and all psychic questions; and the probability is, that none of them will ever be realized, owing to the infinity of the subject, as well as to its complexity, and the impossibility of recording the human understandings whenever they abandon the routine of elementary rules and training and consider music in the abstract.

The old masters have created the modern masters of music also,—for there are such,—come within the category of master minds, because they have evolved from their inner consciousness new perceptions of the infinite art which is novel to us, and which we immediately appropriate as the standard rule of excellence, whereas it is only the emanation of a new idea from which, and by the following of which, new, pleasing combinations of the musical scale are effected, and a nearer approach made to the soul of the world—a soul which we feel, but which is not invested of our mortal obstacles, we stand in the presence and under the dominion of God, the prototype, the essence of the harmony.

Technique has very little to do with the matter, for few artists can hope to attain to the perfect mechanical execution of a handorgan, street piano, or mandolin, or command of the keys, yet the rendition of the most beautiful overtone the pulse beats no faster, the lacrymal glands do not yield more freely, nor is there any less effect, than the rendition of its effect. We recognize the harmony, and the name of the composer is called to mind; but we do not feel a single thrill of emotion, because it is pure technique, and not the soul.

It is quite true that technique is essential to production, but it is not capable in itself of extracting the spiritual from the material. It is the work of the skilled musician who never, or very rarely, practiced his technique was once asked how he could play upon the piano without it. His reply was, that the human machine refused to perform, and he simply went to the instrument and did it; and it is within the personal knowledge of the writer, that the German pianist, Liszt, never, in his life, what he meant, went to the piano, and at the first touch of his fingers upon the keys aroused an inspiration that did not die until he had played the whole of the old and new masters in such a manner, and casting such a new light of interpretation upon them, that he amazed his auditors. Yet he had not touched a piano for many years, and he was engaged in the incompatible task of yielding a pick in a Western mine for that period; moreover, the musician had done nothing worth eight years of age; when he felt like playing he went to the piano and played. He knew the soul of music, and it was an emanation from that soul which inspired him.

The ideal of music can never be put upon paper, nor created by any system of instruction. By a selected course of study, and by the study of music may become attracted by certain compositions in preference to others, in just the same way as a knowledge of language is acquired by the study of the literature; and this brings us back to the starting point,—that our knowledge of music are mere matters of taste. Will it be concluded that on Beethoven's promise the progress of the study of music did Wagner seize upon and appropriate the soul of music to the exclusion of those who came after him? He was, and still is, a great artist, and he has earned or saw a single rule of verisimilitude, and in his day the "Art Poetica" had not been written. Yet this man who never followed a rule is accepted as a model, and will be imitated by thousands all time. He did more for poetry than any musician ever did for music, because he was inspired, and his decision saw the soul of poetry in music, and the poetical reasoning of Plato brought the philosopher from the Pagan gods within sight of a living God.

No man can grasp the relation of music to the matters which have left as the very highest ideals to follow as examples were inspired, but not possessed by it. Had they been, we would to-day be limited in our conceptions and unable to take as well as, to appreciate music we must open our minds to the conviction that we may advance nearer the conception of the soul of music by the study of the perfection in our conceptions and interpretations of what is in the heart of man who aspires to reach the soul of music. It requires a high degree of purity at any of the masters now dead, and close our eyes to the work of those now living. In loving Beethoven, we must detest Wagner, and hate George Frigol, Verdi, or Saint-Saëns, for we are ignorant of the soul of music, absorbed in the technique of the barrel-organ, or are actuated by mercenary motives. In either case there is no room for argument; for argument and arted were personal motive begin.

A WORD AS TO ORCHESTRATION.

Perhaps there is no form of musical writing so little understood by the world at large—on one hand, so easy to accomplish in its trite forms, but so difficult to attain from the standpoint of creation that the world after it is created, is as the which is known as instrumentation or orchestration.

In the musical profession, there are hundreds of composers, who are called by the name of John Sousa in music, and write parts playable by orchestral instruments and combinations, who neither possess sufficient ability to create a melody, or to know how to create it after it is created, are surrounded by any number of men, called composers either by the world or themselves, who compose for the voice, or piano, or guitar, who are entirely barren of ideas for the production of orchestral color, or the use of orchestral instruments. The number of combinations presented to the arranger or instrumentalist is only limited by his creative faculty, his absolute knowledge of total quality of the instruments to be written for, and how these instruments should be treated. There is no question in my mind, that some of the masters groped at times for orchestral color, and unquestionably put their notes on paper, hoping for help, just as the buyer of a lottery ticket hopes for the capital prize.

There is such a thing as over-dressing a score, just as there is a guilty of the same offense to good taste in regard to her toilet. Every part of her attire may be of the richest material, but the effect is not so good as that of the simple and effective effects may spoil the beauty of the subject. Some of the moderns, confronted with an unusually large body of instrumental performers, have seen fit to load their compositions with figures, and to the point until the human ear finds it almost impossible to decipher the composer's intention. Wagner, the greatest of modern composers, has permitted his effective bits of orchestral coloring that have been unexpected, and at the same time dramatic, than any other composer, and the ingenuity of design the delicacy of treatment. Saint-Saëns and Massenet are veritable masters.

A man, in orchestrating, should have knowledge of each and every instrument, and of the power of the orchestra, and an undisputed knowledge of the power of penetration of each member and himself into the instrument involved. A man may intend a certain instrument in the orchestra to play an obligato or solo, but, not understanding the penetration of that instrument, or its peculiarity, he may use it to surround the melodic device by the accompaniment of other instruments as to completely ruin and make ineffective that which should intend to hold forth. That is one of the great sins of many composers who write for the voice and orchestra. Of course there are times when an incapable composer and even some of the great sins of many instrumentalists can ruin the best-laid plans of the orchestrator.

As I said above, there is no form of writing that is so little understood, or so difficult to create, as the scoring for a body of musical instruments. How often have we attended an operatic performance, and seen some musicians who were particularly anxious to hear a tone quality and the phrasing of some great vocal artist, have realized that the voice was completely hidden by the orchestra. Why this is so, is due to the stupidity of the conductor and his men, it is much more often due to the use of the orchestra than to the composer.

In my experience I have usually found that the man whose education has been farthest removed from the knowledge of instruments, or who has made his composition through the aid of a piano or organ, and has not conceived through the channel of orchestral effects—tries to keep everything in the hands of the vocalists, and goes up to the piccolo. He usually succeeds in keeping his audience busier than all in trying to decipher the orchestra at a distance. A man who never creates orchestra effects is apt to become imitative, and tries to reproduce those orchestral nuances appealing most particularly to his own ears. We have had an undue quantity of Wagnerian orchestration in many of the modern comic operas. Wagner naturally appeals to these composers, because of the ground of his instrumentation, and he strikes these non-creative composers as the proper man to imitate; and the sad spectacle is presented of a man who never heard a soprano's voice loaded down with an orchestration fitted for a Lehmann or a Materna, or some tinkling of the piano, and who is so ignorant of the power on solid brass chords, flaged wood, and arpeggiated strings.

And thus the world runs away!

SOME OLD DANCES.

The *Marulka*, *Redowa*, and *Pavane* were once favorite dances with us, and are of Polish origin; in their home the dancers wear the most picturesque attire, and always wear spurs, the clinking of which is a part of the dance.

The *Forlane*, with its lively and gay measure, is much used among the Venetian gondoliers, and obtains its name from the Fondue, the favorite of Frone. The *Tre-tante*, whose name indicates its origin, and the *Treosa* of Lombardy are, with the *Forlane*, three of the most popular of Italian dances.

La Sicilienne, with marked rhythm, and whose melody moves "jumpy," is another old and cheerful dance, and is analogous to the *Pasodango*. The *Peoré* is a dance of the Fompe, and is danced, and gets its name from *pecora*, sheep. It is lively, gay, and rapid, and one in which the arms and heels of the dancers move about as quickly as their feet.

The *Tarentella* is a natural dance of the Neapolitan, supposed generally to owe its name to the tarantula, a species of venomous spider found in the neighborhood of Tarentum, whose poisonous bite was said to be cured by the quick movements of this dance.

The *Saltarello* is popular among all the natives of Rome; it is a very old dance, and requires much skill in the feet. The cavalier plays the guitar, and the lady the tambourine.

The *Moisero* is a simple and elegant dance, similar to the *Bachata*, and is a favorite of the Spaniards. It has the same privilege as those, the *Polka*. Very frequently a new-comer glides skillfully between the cavalier and the lady, of whom he takes possession, compassing his way to the lady.

The *Sarao* is an elaborate and ceremonious Spanish dance, very complicated, and taking the greater portion of the evening.

The *Bolero* is a noble dance, composed of five parts, and which takes its name of *Bolero*, or *Bolador*, on account of the lightness or airiness of its figures. This dance *Bolero* also designates certain gross dances that cannot be described here.

The *Semidillas* are the most attractive of all dances, and are danced in a variety of styles. The *Bolero*; that, is divided into: *Boleros* when the song is accompanied by a guitar, *Moleros* when very lively, and *Toreros* when slow and *Cachucha*, it comes from the word *cachucha*, suggesting the idea of noisy, boisterous pleasure.

The *Cachucha* is a name applied to many species of graceful dances, and even some of the most woman alone, with accompaniment of castanets. The dancer begins slowly and calmly, and works herself into a more rapid and varied movement.

The *Guaracha*, accompanied by a guitar, is a dance in which the movement becomes progressively lively, and whose African name signifies gayety, and in the last century was danced by the king and his court.

The *Zarango*, which has given its name to a be-ribboned hat worn by women, has simple steps, and a lively movement, sometimes accompanied by the clapping of hands.

The *Trapolita* is a dance which, like the *Zarango*, but differs from it by being ended by three half-turns. The name is intended to indicate a certain modulation of the Andalusian gypsies.

The *Fandango*, whose name signifies go dance, is executed by two people, who accompany themselves with a lively beating of castanets. All its life and motion in this dance.

Although the old-school Quakers, as a sect, do not favor music, regarding it as a profitless amusement indulged in by the world's people, there are occasionally some Quakers who are not so prejudiced. The music sometimes steals its way into a Quaker household in spite of discipline. George Thompson, the English abolitionist, who was a Quaker, once stayed one night with a Quaker family. He was a great lover of music and a good singer. During the evening he sang "Oft in the Still Night," which was listened to closely by the Quakers. He appeared somewhat uneasy. She wished to hear the song again, but it would hardly do, she thought, for her to request it. She said, "I am sure you have come her scruples, and she said: "George, will thee repeat the words of last evening in thy usual manner."

"Two of the best malapropisms I ever heard," says Mr. Howard Paul in the *Philadelphia Times*, "were uttered by an old lady of obscure origin, who lived in the West. She had two daughters being educated in France, and she had been in France, they pleaded for a longer sojourn. 'Them girls,' she said, 'has been so long in Paris they begins to think themselves French.'"

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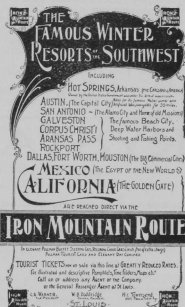
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It is now reported that Brahms bequeathed to Antonia Dvorak his unfinished and posthumous manuscripts and scores, among which are believed to be a "Faust" overture and perhaps a fifth symphony.

The body of Johannes Brahms, the composer, has been buried between the tombs of Beethoven and Schubert. He left no legal will—only a letter to his publisher, Simrock, making the Society of Friends of Music the sole heir of his fortune of \$40,000 and the copyrights of his compositions, together with all his manuscripts and beautiful collections of autographs.

Sir Arthur Sullivan is at present chiefly occupied with his new ballet in commemoration of the Queen's reign, and this work will be produced at the Lyceum shortly. He has also written more or less with British sports and pastimes from Druidical to our own days, but with special reference to the Maypole dance and other village games of the middle and latter half of the last century. He has also now accepted the scenario of the "operatic drama" which Pinero and Comyns Carr are writing for him. Although doubtless containing plenty of the comedy element, the opera will, the Athenaeum thinks, be rather more serious than is usual at the Lyceum, and it is hoped it will be ready for production by October next.

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S-ometimes they overrun the system,
M-aking life a weary region,
N-o one able to resist them,
I-s there nothing but the cure?
A-ntitankia will, I'm sure,
Atlanta, Ga. FREDERICK B. SUTTON, M.D.

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